

## THE JUBILEE PICTURE EXHIBITION OF THE ALPINE CLUB.

THE Jubilee Exhibition of the Alpine Club was appropriately devoted to works of deceased and living artist members. It was thus a visible history of the art of mountain-painting since the beginning of the Club. Much change of taste has taken place since then; the rise of mountaineering as a sport, the invention of photography, and the various art movements of the period have left their mark on the work of the artists of the time. They no longer overdraw the angles of mountains in order to render them impressive, nor do they flagrantly interfere with topographical facts. Closer observation of natural effects and facts of structure have not tended to obliterate individuality among the painters themselves; quite the reverse, the exhibition itself being a proof to the contrary, containing as it did the refined and observant drawings of Ruskin, the noble imaginative work of Watts, and the robust and beautiful realism of Loppé. Ruskin was represented by a very accurate but somewhat hard study of the surface of the Mer de Glace and a very beautiful drawing of the Chamonix Aiguilles, in which extreme minuteness and fidelity to nature did not in the least interfere with the breadth of general effect.

Watts's great work was finely seen in his four pictures 'Carrara Mountains,' 'Mentone Mountains,' 'Ararat,' and 'An Afterglow: a Summer Night in the Inverness-shire Highlands, 1899.' These pictures prove how truthful he was to the types of the mountains he depicted, and though in the 'Ararat' he was dealing with a more 'ideal' mountain than in the others it was, in spite of his not having referred direct to nature for his material, a real and reasonably formed peak.

It would be hard to find more charming atmospheric work than Loppé's studies of effect, notably his three beautiful pictures 'Rain and Mist Coming over Paris' (from Eiffel Tower), 'Sunset with Autumn Mist' (from Eiffel Tower), and 'Bois de Boulogne and Hills near Sèvres' (from Eiffel Tower). Indeed, his whole group was most individual and embraced many beautiful works from such different places as Skye, Paris, and Switzerland, all showing great pictorial beauty and technical excellence.

Alfred Williams's art was represented by the impressive drawing, belonging to the Club, 'Himalayan Peaks,' or 'A Break in the Monsoon,' as it was called by the artist, and by a large picture of 'Blaven, from Ord, Skye, 1900.' Both works breathe his deep love of his subject and his great grasp of space and size.

Mr. McCormick's 'Riders of the Avalanche' is a very beautiful imaginative work, and his various drawings of the Himalayan Peaks show his powers of simple and direct observation and strong drawing. The Hon. John Collier sent a striking picture of the Wetterhorn from the Schwarzwald, and M. Franz Schrader an interesting view of Aconcagua.

Mr. East was represented by a dreamy 'The Sacred Mountain of Japan,' and Mr. Alfred Parsons by a dainty drawing, 'Mégève, Savoy.' Mr. Colin Phillip as a rule prefers the sober colours and massive forms of northern waters and ranges to the snows and needles of the Alps. He justifies his choice by his success. He was represented by two fine drawings of the Breithorn and the Cuillins of Skye.

Some of the deceased artists were not so well represented as they deserved to be, notably Andrew McCullum, Simpson, Elijah Walton, Sir J. Collier, and Croft. Simpson's fine draughtsmanship was seen in 'Ganges Canal, Roorkee, 1863,' but one drawing gives no idea of his great and varied powers. Croft's large 'Matterhorn' was impressive, but a little sad. Barnard and Garrett Smith had numerous works on the walls. Both men, though very able, were tinged with a rather heavy convention. Mr. E. T. Compton's clever works always show great facility and ingenuity in constructing and painting his pictures, together with elaborate and fine draughtsmanship. Mr. Collingwood was represented by several able and interesting Icelandic pictures.

It has always struck the writer as curious that so little figure work relating to mountains should have been attempted. It is greatly to Mr. Willink's and Mr. McCormick's credit that they should have directed their talents in that direction. Besides some charming landscapes Mr. Willink was represented by several spirited figure pictures of incidents in climbing. It will be a great pity if this vein of Alpine art is not more cultivated.

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#### THE ACCIDENT ON THE SCHWARZHORN (SAAS FEE) TO MR. FRANK BERGNE.

THE accident which caused the death of Mr. Frank Bergne occurred about 5.30 p.m. on January 1 last, approximately half-way up the ridge of the Schwarzhorn, measured from the small saddle on the W. of a point locally known as the Trifhorn, but not marked on the Siegfried Map.

Mr. Bergne knew most of the summits and ridges round Saas Fee under summer conditions as well as anyone, the place having been for many years a favourite resort of his parents, and he had earned a high reputation as a mountaineer among the guides of the district. He had, as he told me only a day or two before, long looked forward to visiting it in winter. An opportunity for an expedition was afforded by the visit of Mr. A. O. Wheeler, the President of the Canadian Alpine Club, who, when dining with Sir Henry Bergne during our Jubilee festivities, referred to his intention of spending four or five days he had to spare in getting a sight of the Alps before his return to Canada. Mr. Bergne, who was present, was going with another friend and myself to Vermalasar-Montana after Christmas, and an expedition from Saas to